

before Charpentier, and was pleased to find that he had to deal, not with the stern founder of the business, whom some authors regarded as a kind of terror, but with the son, a pleasant, cordial man of about his own age.

The position was explained: Lacroix was ruined, and Zola wished to transfer his contract with certain modifications. M. Charpentier asked for twenty-four hours to consider the matter, and on the morrow an agreement was arrived at. During a period of five years Zola was to supply two novels every twelvemonth, and Charpentier was to hand him five hundred francs every month; that is to say, in addition to the two volumes published by Lacroix there would be ten others, representing in the aggregate a sum of thirty thousand francs. Whereas, however, in the contract with Lacroix, the money received by Zola was regarded as an advance, in that with M. Charpentier it was to be actual payment, in return for which the full copyright in each of the ten novels which Zola engaged to write would belong to M. Charpentier for ten years. During that period he would be at liberty to produce them in whatever manner he pleased, both serially and in book form, as well as to sell the rights of translation to foreign publishers, without paying Zola a single franc beyond the stipulated monthly

allowance.<sup>1</sup> As Zola desired that the entire series should be in the hands of one publisher, a desire which Charpentier shared, there was also an understanding respecting "La Fortune des Eougon " and " La Curde," the right to republish which was secured from Lacroix by a payment of eight hundred francs.

The agreement with Charpentier certainly extricated Zola

<sup>1</sup> All that the author retained was the dramatic rights.